

Typology of relations between the written and oral modes of the novels, late XVII-XIX century

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ABSTRACT

Article features modus understood as a narrative category diachronic English novel. Created a typology of relations between the written and oral modes of becomes the basis for the analysis of the novels. Shows how modus characteristics interact with the characters, the composition, style, etc. artistic specifics of individual authors and istorikoliteraturnogo period. It emphasizes the importance of interaction between oral and written modes for the development of the novel. The purpose of this article - on the background of the development of the English novel to explore the narrative model of the organization focused on oral and written communication. The main objectives are to create a typology of these models, as well as analysis of specific works within the established typology. We intend to establish the basic features inherent in each of the models, but not trace diachronic change these functions.

KEYWORDS: historical narratology; written, oral and mental modes; pervolichny novel; retrospective novel; Laurence Sterne; Mary Shelley; Bronte sisters; Charles Dickens.

The modern narratology Fludernik Monica writes about the big, still undeveloped area in narrative theory: "Theory shows relatively little interest in the history of narrative forms and functions. Lack of attention to the historical development in the field of cultural urological narratology amazing" [1.331]. Among the many possible lines of development of narratology in this direction Fludernik notes "different narrative categories, submitted by many traditional typologies:.. Focalization, person, tense, etc. It would be interesting not only to find out when a particular technology or a combination thereof were first used, or steel permanent, and subsequently dominant, but also raise the question of change of function. Change whether specific characteristics or equipment to function in times of structural change of

narrative paradigms? "[1.333-334]. As far as we know, this direction has been taken skolkonibud large studies, despite the fact that the study of strategies, methods and forms of narrative in their dynamics seems not only to be very fruitful, but also necessary.

It is through such an approach is made to this work. However, we would like to replace the term Fludernik "diachronic narratology" to "historical narratology." Despite the fact that VI Tyupa develop this concept in a different way [2], we would like through association with the term AN Veselovsky "historical poetics" narratology keep in touch with the science of the structure of a work of art.

We also analyzed the material consciously restrict novels having three attributes: the first person, diegetic narrator (in the terminology Genette) and expressed retrospective component. We emphasize that pervolichnoe narrative must organize the entire text of the work. Based on this formal features, we will not say, for example, "Henry Esmond" Thackeray, which contrary to the form of memoirs, the first person is used only sporadically. Diegetic narrator means that we have to deal with personazhemnarratorom, often the protagonist, telling its own story. On this basis, we exclude from consideration "Mary Barton" Elizabeth Gaskell novels, or Fielding and Trollope, where the narrator can be very active, but it is not the protagonist. In this case, the narrator may be a minor character, or perhaps the presence of several of the narrator, as in the case of the epistolary novel. Retrospection we update as the presence in the art world of the novel is not only a description of the past, but this image, from which narrated. According to this limitation is our focus will remain, for example, written in the first person "Vekfildsky priest" Goldsmith, "The Adventures of Roderick Random," Smollett or "Sentimental Journey" Stern, which is not shown at the moment of the narrative (Goldsmith, Smollett), or the history and discourse is almost time inseparable (Stern). but this image, from which narrated. According to this limitation is our focus will remain, for example, written in the first person "Vekfildsky priest" Goldsmith, "The Adventures of Roderick Random," Smollett or "Sentimental Journey" Stern, which is not shown at the moment of the narrative (Goldsmith, Smollett), or the history and discourse is almost time inseparable (Stern). but this image, from which narrated. According to this limitation is our focus will remain, for example, written in the first person "Vekfildsky priest" Goldsmith, "The Adventures of Roderick Random," Smollett or "Sentimental Journey" Stern, which is not shown at the moment of the narrative (Goldsmith, Smollett), or the history and discourse is almost time inseparable (Stern).

Temporary restrictions due to the fact that in England, the genre of the novel is formed only in the end of XVII - beginning of XVIII century. [3]. On the other hand, we did not go further in the XIX., As our central category undergoes a qualitative change here, which will be discussed later in the article.

Seeking category is associated with the presentation of the events as a narrator recorded in a written document or statement in the oral narrative. Beginning with the work of Walter J.. Onga 1982 this difference is indicated in literary criticism through "oral" category and "written» (orality / literacy). Ong himself treats them in a broad his-

torical and cultural perspectives and analyzes of fiction as one of the areas of interaction between oral and written. With respect to the novel, he notes that this is "undoubtedly the genre printed tradition" [4.156], but the exposure of oral origin. For example, the researcher noted, as "novelists of the nineteenth century deliberately again and again repeat the treatment" dear reader ", reminding himself that they write history, but do not tell her," [4.101-102]. Or he talks about the importance for the history of art texts of a culture of reading aloud, with the result that "the writers were forced to be expressed in such a way" as if they were listening to real people "<...> From Rabelais style and Thomas Nash" .

Ong and his followers [5, 6] focused on the creation of literature in terms of oral tradition or written techniques, while we would like to analyze inner poetologichesky aspect of artwork. Ong also the terms seem to us not quite suitable for fiction, which by definition is written. Himself recognized scientist in combination "oral literature" internal contradiction [4.10-15].

Therefore, we resort to the term that has arisen in parallel with the work of Ong within linguistics of discourse, which offered a look at oral and written from the "inside" of the text, in particular narrative. Wallace chafe [7] and other linguists based on differences in information transmission channel steel delimit written and oral discourse. To designate these phenomena used notion «strategy» (strategy) and «mode» (modus) [8]; «Modality» (modality) [9]; «Written and spoken language» (oral and written language) and «mode» [10]; «Channel» (information channel), «medium» (Information Transmission Method) and «mode» (type Information Transmission)

In domestic linguistics to indicate differences in the transmission channel information received by the term "modus" [12].

On the one hand, linguists have formulated a number of grounds on which the oral mode of writing is opposed. Chafe [7] proposed two pairs of such characteristics. The first opposition related to the rate of production and perception of discourse. A slower mode of writing facilitates integration (integration) of discourse, whereas oral faster and more fragmented (fragmentation). Consequence is a large, primarily syntactic complexity of written discourse. The second opposition due to the presence or absence of contact between the producer and discourse recipient. Writing a mode characterized by detachment (detachment), and oral - engagement (involvement). On the other hand, linguists demonstrate how signs modes are mixed in the art narrative [8; 13.83-91]. We also support the views of V. Vodzak on the artwork as a "transitional text" [6], which combines the features of oral and written started. It should be emphasized that oral and written modes will be considered as part of the whole work as communication between the author and the reader, and not only with regard to the speech of characters or narrator separately.

In the aspect of the modus can present a typology of works of art. We emphasize that the written and oral modes are hardly achievable poles had ever single continuum. However, in this same space may be divided into four types of relations between the two modes:

1) the prevalence of oral modus - narrative artwork simulates the situation of oral communication;

2) the predominance of written modus - narrative artwork simulates the situation of written communication;

3) neutralizing the modus - signs of oral or written mode of not expressed and / or do not cover the whole of the narrative;

dual modus - narrative model combines the salient features of both written and oral communication.

Oral modus It simulates a situation where the reader does not need to read the text and listen to the voice, located on the "other side" of the text. Book in this case seems to disappear, becoming a conductor inside the art world. In the case of oral mode of read book "dissolved": visual text gives way to the inner ear and consequently, immaterial artistic reality. Reader transforms into a figure belonging to the inner world of work, comes within the boundaries of fiction.

Within the period under review, examples of the oral mode of domination in pervolichnyh historical novel narratives few. Close to oral modus "Orunoko" (1688) Ben Afra. The work is not formally imitates no written document structure of speech narrator focuses on telling the story "royal servant" whose history is partially known to him (her) as an eyewitness and partly to tell the protagonist in an interview. However, there are individual treatment to narratatoru as a "reader" and references to "pen", and it is worth considering especially the spelling (writing nouns with capital letters) and overall pretentiousness style. A more recent example, when the simulated situation storytelling - "Sea wolf" (1859) by Thomas Reed: old captain presents the story of his miraculous survival alone in the hold of the ship group of kids. Most of the events in "The Time Machine" (1895), HG Wells stated personazhemochevidtsem oral interview. In the last two cases, there is a framing story pervolichnoe (Reed narrator coincides with the main character, Wells - not) that demonstrates the rather neutralization modus.

It is significant that the exotic, adventure and fantastic content associated with ustnoorientoirovanny communication. Tony Jackson, developed the theory of Ong and his predecessors Jack Goody and Eric Havelock offers istorikoantropologicheskoe explanation - the memory limitations of the narrator and the audience on the ancient stage appearance narratives. Oral story should operate bizarre, fantastic and, consequently, more memorable images, characters [5.14-18]. With respect to the novel, created during the development of written culture, we would like to turn this explanation. In XVIII-XIX centuries. It is much easier to remember a story (by writing or typing it) than to believe in something out of the ordinary. Therefore, do not require an oral mode of fantastic content and fiction requires a form of oral communication, which, note that in the first group, only Wells novel can be called a "trunk": he also continues the tradition of utopian novels are often written in the form of traveler's story, and lays the foundation nauchnofantasticheskoy dystopia, receiving a variety of narrative forms. Ben created a work still in "protoromannuyu" era of English literature, and a children's adventure novel Reed, though written in the middle of the XIX century., Is not a key to the develop-

ment of the genre in England. "Marginal" mode of oral partly confirms the thesis of Benjamin, expressed in his famous essay "The Storyteller", the novel as a genre breaks away from the tradition of storytelling [14.389]. The written modus clearly predominates in the novels of the XVIII century, because they are often based on memoir model. "And Defoe and Richardson has not yet dared to cut the umbilical cord that connects the new born in their work kind of literature with original documents - diaries, memoirs, letters. Fearing openly proclaim their essays fiction, they preferred to mask the literary convention of fictional forms conventions are much more naive and cumbersome, posing as "publishers" of his heroines and heroes sometimes they fell into complicated explanations of how and why any and were able to keep them letters or memoirs "[15. 220]. Examples are plentiful, "Robinson Crusoe" (1719), "Memoirs Chevalier" (1720), "joy and sorrow famous Moll Flanders" (1722) "Happy courtesan or Roxana" (1724) by Daniel Defoe; "Gulliver's Travels" (1726) by Jonathan Swift; "Pamela, or reward virtue" (1740), "Clarissa, or the story of a young lady" (1747-1748), "The History of Sir Charles Grandison" (1754) by Samuel Richardson; "The Expedition of Humphry Clinker" (1771) Tobias Smollett; "Evelyn" (1778) Fanny Burney. The impressive list of novels, the epistolary genre is annexed to the thesis O. Rogin [16].

As we have seen in the case of the first group of novels, stylistic features of the text - one of the most important factors that may contribute to the variability of the product Modus. Form of memoirs, diaries and letters provide ample opportunities for varying styles of official model of family or state government. For example, if we compare the "Gulliver's Travels" and "Robinson Crusoe", it is obvious that the first novel of a "written" (division into chapters with titles in which the author refers to himself in the third person; stylization logbook, political, scientific, etc. n. discourse), while the second more "oral" (no formal text segmentation, sometimes lowered register vocabulary, frequent updates in parentheses simulating inconsistency oral presentation).

The same ambiguity (at prevalence orientation written communication) can be seen in epistolary novel. Using the term of Robert Folluziga "mimesis orality", KR Novozhilova characterizes the epistolary discourse as such, "which combined a written monologue saying with obvious signs of oral dialogue" [17.136]. However, it seems to us that the characteristic of Jackson personal letters, diaries and memoirs as a "species of letters closest to the speech" [5.22-23], hypertrophies one of the features of these genres. Thus, the narrator Richardson realize their communicative intentions in a variety of stylistic registers [18.145-193], and the mode of their documents to the approaching communication.

These genres are defined by the communicative situation of alienation (for Chafee), they are designed to be deferred in time and distant in the reading area. Himself their format puts the recipient in the novel position of the reader, not the speaker. Writing modus overall stresses textual nature of the work. Book that particular reader holds in his hands is the result of literary activity narrator. The book becomes a tangible reminder of the author's intention: to create that same book as a text. The product receives the status of the document, narrated stories.

Document function, which begins to play, create new narrative pervolichnogo povestvovatelyapersonazha and embodies an artifact perceived by the reader, evident in "Caleb Williams" (1794) by William Godwin. The main communication strategy narrator - to fix what happened to him as the written evidence of guilt Falkland and his own innocence: "I know that I will rejoice and crush their supposedly all-powerful enemy. But even if I was different, at least he will not know some good luck. His glory will not be immortal, as he dreamed. These pages will remain the truth. The day will come - they will be announced (published), and then the world will judge us both "[19. 361]. The end of the story Caleb rethinks its position in this difficult conflict that does not negate the need to document the evolution of their own to read and evaluate the other: "I began to write these notes with the intention to defend their honor. Now I have no honor, I would like to protect. But I finish them to your story has been well understood and that, if the error of your life that you so ardently desired to hide from the people, will be known, the world has not heard and did not repeat a distorted and incomplete on news "[19. 374].

It continues in the XIX century in active use mode of writing. ("Rob Roy" (1817) by Sir Walter Scott, "Stranger from Uayldfellholla" (1848) by E. Bronte, "The Master of Ballantrae" (1889) by RL Stevenson). However, with the overall reduction in the number of novels first person compared with tretelichnoy shape becomes more clearly a tendency to neutralize the two modes. For examples, you can turn to pervolichnym novels of Charlotte Bronte, Anne Bronte and Charles Dickens. From the first lines of "Jane Eyre" (1847), "Agnes Gray" (1847) and "Great Expectations" (1854) it becomes clear that the story is grown-up heroine or hero (though dominated by the prospect of the young character): "After all, I could not answer the question arises again and again in my mind: why I suffer so much? Now, after so many years, it has ceased to be a mystery to me "[20.28]; "Secluded obscurity, the previous years and assumed names" [21.19]; [22 "About at the time and did not hear."7]. However, the reader is not clear, where is the point in the present, from which the narrator (in this respect, the data Roma is on the border of the permissible restrictions on the severity of the retrospective component), what is the narrator and the channel of communication with him.

Only at the very end of "Agnes Gray" we definitely know that the story of the main character is written. At the same time revealing that the story is based on Agnes blog, but will not play this genre of writing. Only occasionally there are indications that the entire history of recorded adult Pip, "You, who are reading these lines, set aside for a moment the book and think of the long chain of iron or gold, of thorns or flowers, that would have wrapped you if the first link it was not forged in full of a forever memorable day for you "[22.79]; "I have to devote one chapter to Estella" [22. FROM . 319]; "If the picture is not preserved indelibly in my memory, but now, as I write these lines, I would just not believe my eyes the judge read the verdict just thirty-two men and women" [22.481]. However, these isolated observations are lost in a multi-story. In these novels of the Bronte sisters more often than in "Great Expectations", there are appeals to the reader. However, this treatment is a sign of indirect written communication is often neu-

tralized vovlekayuschedialogicheskoy strategy oral communication: "Nuno! And what's so remarkable? Why am I told about this? So, dear reader, that this meeting was enough to give me an evening full of pep, a night full of sweet dreams, and morning, full of joyful hope "[21.125]; "Do I now seemed ugly Mr. Rochester? No reader "[20.149]; "No, in all this there was nothing that could be cool or banish love, but enough to cause despair. And also - you might say, the reader, - to arouse jealousy "[20.183], etc. In general, the process of reading does not appear sustainable idea, whether adult Agnes write, Jane and Pip note chronicle of his life, or enter into an oral dialogue with kakimto specific destination.

As a consequence, even in pervolichnom narrative narrator Dickens is close to "none" in the terminology of Elizabeth Ermarth [23.65-92]. Pipnarrator - even more enigmatic figure than Tristramnarrator. The almost complete absence of biographical facts at the time of the narrative, unexpressed personal inclinations in the estimates. This is mostly true for Agnesnarrator. Such a narrator is typical of Ermarth for realistic novel in general.

Portrait of Jane Eyre as a narrator is more specific. But in this case it is important not so much to record and / or account of events (discourse, narration), and the events themselves (history), which is consistent with realistic strategies, which, like the historian of the XIX century., "Nothing comes up, but only allows facts and events to speak "for itself", ie in fact, it acts as a medium "[24.198].

Notable examples of the dual mode of we find throughout the study period. The duality of the modes in varying degrees, is present in most of the already mentioned novels. So it seems to us that the modes of interpenetration scheme is the most fruitful for the evolution of the novel. Pay attention to the three works, the most visually representing the strategy of combining modes as equal:

"Tristram Shandy" (1759-1767) Laurence Sterne, "Frankenstein" (1818) by Mary Shelley and "Wuthering Heights" (1847) Emily Brontë. All three novels are innovative in his own way, and they have gained cult status and identified many of the trends in the development of English literature. Each of them has characteristics appropriate typological literary epoch.

It has been quite a lot written about the bright harbinger not only modernist [15.325-327], but also postmodern aesthetics

[25]. Stern game way uses the opportunities and formats both written and oral modus. Many games are based on the fact that the narrator operates just text categories: division into chapters, punctuation, fonts and typographical design of the text. On the other hand, dialogized narration in the novel (the constant reference to the figures of the readers, a kind of "Milord" and "Madame") has the character of a casual conversation. Significantly, that the novel is not completed pismennoorientirovannym monologue of the narrator and the characters talk endlessly repeated story "cock and bull story." Stern "juggles" modes of conscious, as evidenced by periodic treatment to the problem of the relation of speech and writing, "books of Scripture, when it is done skillfully (and I have no doubt that in my case this is the case), equivalent to an interview," [26.110]; "... I

vowed to devote himself to Wisdom and the rest of my talk only serious things - never - never allowing himself to joke nor a man nor a woman, nor child. Well, write to them foolishness - then I think I made a reservation - but give the judge of that readers "[26.527].

As is the case with the "ill-fated wanderer" (1594) by Thomas Nash, we have here the narrator model offers us read his book ("life"), but always talking to us about this book ("Opinion"). This model fits into the sentimental aesthetics Stern, when the facts are significant only to the extent that they are lived. "The most important discovery of Stern in the" human studies "... in the detection of complex and subtle conflicting relationships and mutual transitions between opposing motives and impulses of the human soul" - quite correctly formulated writer specifics AA Elistratova [15.358]. In light of this observation, we can conclude that the mode of duality - a reflection of the artistic philosophy of the writer.

The next two novels differ from "Tristram Shandy," the fact that the main narrative "I" in them more. Compositionally, "Frankenstein" was built as a system of stories in the story, which is typical for romantic prose (Novalis, Constant, Chamisso), so poetry (Wordsworth, Coleridge, Heine) cm. [27.296]. As we are interested in the aspect of "Frankenstein" is presented as a novel retelling and the census.

Narrative scheme is as follows. Journey to the North Pole Robert Walton writes to his sister Mrs Saville letters gradually, in the absence of the possibility of their sending, transformed into a diary. Despite the form of diary notes have been preserved in etsya addressing in the second person. Next, the text is divided into chapters describing the story of Victor Frankenstein, told by himself. Walton captures the story on paper, but in the novel emphasizes the synthetic nature of the story: "From now on, every night, if you do not interfere with my duties, I will write a speech, trying to stick as closely as possible his words. If this is not enough time, I'll make at least a brief note. This manuscript you undoubtedly will read with interest; but with even greater interest, I re-read it myself someday, I, I saw him and heard the story from his own mouth it! Here and now, when I start recording, I hear his sonorous voice, I was sad and tender look of his bright eyes, I see the expressive movements of his emaciated hands face, as if lit by an inner light "[28.28]. Story should cause the reader a sense of storytelling, that note is in conflict with her writing style, consistent, thorough statement of the facts.

The central part in the story of Frankenstein's monster takes the story, which recounts Frankenstein Walton in the first person (chapters 11 to 16). In turn, in the heart of the monster of the story is told by the third person in the history of the family De Lacy (Chapter 14), which he restores part of their conversation, and partly copied from them letters.

In the final part of the novel, which is entitled "Continuation of the diary Walton," we are in addition to all know that Frankenstein stands first reader notes and co-author has already written text: "Frankenstein discovered that I write his story; he wanted to look at my record and in many places has made amendments to the appendix; above all where retold his conversation with his enemy "[28.291].

Thus, each of the central characters of the novel appears and "tvortsomsozdatelem" and "the creation of the created." Frankenstein creates his monster, not only physically, but also narrative: the story of the monster we know only through the story of Victor. Frankenstein - in every sense of the author Monster. However, the monster is shown in principle in the novel as a thinking and, as a consequence, it is a human being. The ability to think, proved reflection including its ability to tell and their own history, and the history of the other (as well as the perceived artistic narratives: Goethe, Plutarch, Milton). On the other hand, Victor has over a poster of higher order terms in the narrative. Walton objectifies image of the scientist, gives it a final integrity. Since the main conflict is realized product, in turn, is a manifestation of the main categories of the romantic consciousness - dvoemiriya. Interpenetration of oral and written modes of "Frankenstein" fits into the typological characteristics of the romantic artistic consciousness.

It has repeatedly talked about a kind of narrative structure of "Wuthering Heights". However, it seems insufficient statement that "a novel is original, complex composition, based on the principle involved in each other's narratives on behalf of different individuals, so are born whimsical switch to different time plans" [30.290]. Specificity of the narrator is traditionally boiled down to their social characteristics («ordinary people» [31.162]) and difference (vs gentleman commoner). In our view, fundamentally consider how the narrator correlated with certain modes of: Lockwood keeps a diary, in which carefully puts the oral story Nelly Dean.

Emily Bronte, like her sisters, as well as E. Gaskell, George. Elliot the female theme is one of the most important. Therefore, we agree with the modern researcher, that "the most important linguistic differences in" Wuthering Heights "is not defined by the class, and gender" [32.149]. All three narrator Mary Shelley - men and, as we have seen, each of which demonstrates the ability to read and write, speak and listen. In contrast, Nellie Dean acts solely as a storyteller. Moreover, the later it is recorded oral histories, drawn up in a more authoritative, male, writing mode of Lockwood. Thus, in the field of narrative manifest priority and the power of women in the world, which draws Bronte.

However, Nelly, though a minor character takes in the artistic world of the novel a more prominent place and plays a more active role than narratormuzhchina. Nelly discourse by volume far exceeds Lockwood discourse rather passive recorder, rather than the history of the creator. In the reader's perception of the story of Nelly takes unmediated character, we forget that this is only the written fixation of oral presentation. "Wuthering Heights" - is all the same story told (and wrote) woman¹. That woman is the leading creative principle. In this connection it is worth remembering a few in the final novel, which symbolizes the author's hope for a better future. Cathy Linton ennobles Hareton, instills cultural foundations of him, and it is reflected primarily in the fact that at first he overhears Cathy reads, and then how it teaches him to read aloud. The dominance of the male (in writing) the beginning of the feminine is overcome through oral reproduction of the written text.

In parallel, the interpenetration of the written and oral modes of apparent constant fluctuation of style Nelly, from spontaneous reduced to the prepared "ohudozhestvlennoy" speech. New portion of the story can begin in the oral mode of (specifying the input structure, conversational stylistic register), and then acquire the features of writing (more integrated proposals, complicated syntax, increase vocabulary sensitive): "Before I came to live here, - she said immediately, without further invitation and came to the story - I was almost all the time lived on Wuthering Heights, because my mother had nursed Mr. Hindley Earnshaw (Hareton his son) and I used to play with the princely children; besides, I was running errands, helping to clean up the hay and carried out on the farm all the work, some who no charge. One fine summer morning - it was, as I recall, at the beginning of the harvest - Mr Earnshaw, our old master, came down dressed in street <...> It seemed stupid, patient child, accustomed, perhaps, to ill-treatment. Without batting an eye, without dropping a tear, he endured beatings at the hands of Hindley, and when I tweaked it happened, only held his breath and wider open the eyes, as if he himself had accidentally pricked and blame.

Stern relations between the two modes of ambivalentnoparadoksalny: created indivisible complex "pismogovoreniya". Model Mary Shelley more static and demonstrates the complementary relationship: the modes sequentially replace each other, putting in the complete story. Emily Bronte retains the qualitative features of each of the modes, but also shows their mutual influence and interdependence.

Conducted an analytical review implicitly defines a certain pattern of development of the English novel: the specifics of the Enlightenment of the novel is a work modus, the Victorian era - neutralization modes, while the dual modus is not dominant, but the constant line of development. Frankly, we are impressed by this scheme: we have tried to logically link the features of the use of a particular type with the appropriate mode of artistic system. However, it is clear that much work is needed to compile the material to be able to talk about kakoylibo dominant in a certain period of the history of literature. Let us not forget that we are talking only about pervolichnom retrospective novel. I would like to emphasize that we are far from the idea also, if there is a writing mode of the Enlightenment, and the phenomenon of neutralization - in the realistic novel. This requires a genetic problem, perhaps even more hard work in the field of historical narratology. These are the possible prospects in the field of relationship and mode of artistic narrative.

Qualitative change in the mode of the system, which we mentioned earlier in this article comes from the XX century, when the two forms of representation added a third: The past can not be presented as a written text, not as a sounding story, and as a memory. In the classification of AA Kibrik this form of representation of the past corresponds to the "big picture" modus [12]. Scientist based his characterization on Vygotsky developed the concept of "inner speech".

As shown in [34], already in the "David Copperfield" (1850) Dickens amplified time of constructing an image of the past is not through the material (sounding or image) modus, and through psychological: past often served "of head" of the character, the

process memories recorded by autobiographical personazhemnarratorom. Starting from the second chapter of "I see", mental modus is set through the use of present tense ("In my mind kept an impression - I can not separate it from distinct memories - if I touch the forefinger Peggotty" [3522- 23]) and deixis ("Here is our bench in the church. What is it high back!" [35.24]). The head of "Flashback" or "Another way of looking into the past," filled with repetition of the word "see" that the reader zhaet immersion in the memories of the narrator1. development trends evident in the "Way of all flesh" (1903) by Samuel Butler. All expounded in the novel family saga written by Edward Overton, to participate actively in the life of Pontifex. However, from the first chapter there is a repetition of the word "remember" that occurs throughout the text, and even more clearly than the visual metaphor of Dickens, sets the model of the mental mode of memories.

Literature of XX century. it will be possible to investigate the relationship has three modes, that is another perspective of our work. At present, the hypothesis put forward in the development of novel pervolichnom trend towards the interpenetration of all three modes, similar to what we saw respect of translation and interpretation. Authors can combine two of the three modes: oral and written ("Love etc." J. Barnes.), Oral and mental ("breath of air" George Orwell.), Written and mental ("Dance to the Music of Time" E. Powell) - or combine ways of representing the past of the hero focused on all three modes ("midnight's Children" by S. Rushdie, "Vodozeme" Mr. Swift, "Remains of the day" K. Ishiguro).

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